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M. Clementi. July 4 1814.

CLEMENTI'S

Introduction to the Art of playing on the
Piano Forte.

Consisting of the

Elements of Music;
Preliminary notions on Fingering with

EXAMPLES;

Preludes & Forty fingered Lessons.

The Fifth Edition.

Containing besides other considerable Improvements.

VARIOUS NATIONAL AIRS

Adapted and fingered for the Piano Forte

BY
The Editor.

Ent.^d at Sta. Hall.

Price 10s. 6d.

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National Airs, Variations and other pleasing and instructive pieces, the whole arranged and fingered by M. Clementi.*
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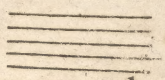
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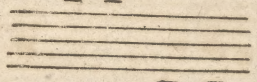
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Clementi's Introduction to the Art of playing on the Piano Forte.

PRELIMINARIES.

All musical sounds are expressed by certain characters, called notes, which are named from the first seven letters of the alphabet: A, B, C, D, E, F, G.

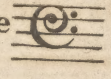

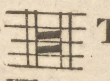

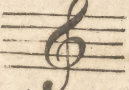
A Stave  contains five lines, and four spaces; the lowest line is called the first.

The notes are placed on the lines, or spaces; above, or under the stave; and the additional, called LEDGER lines  are for the higher and lower notes.

CLEFS.

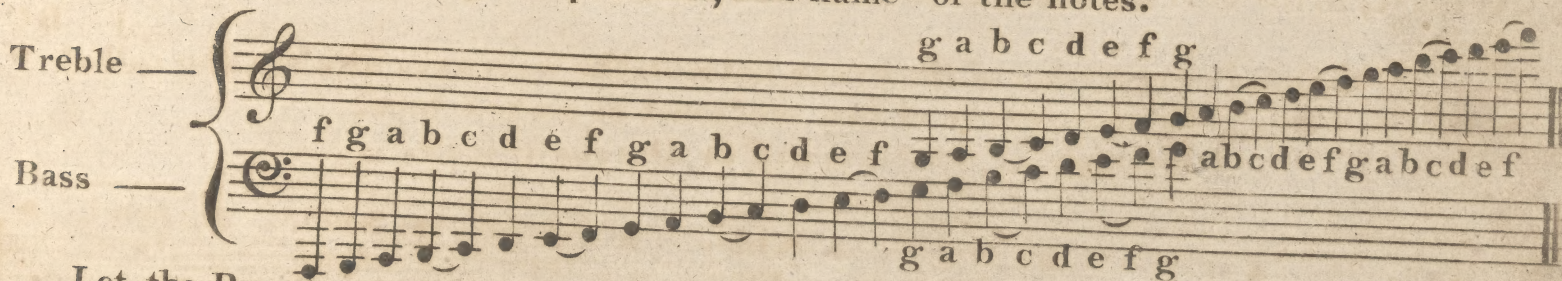
In order to determine the PITCH of musical notes, certain signs, called CLEFS or CLIFFS have been invented, which are set at the beginning of the staves.

There are five in general use.

The Bass clef, on the 4th line  The Tenor clef on the 4th line  The Counter-tenor clef on the 3^d line  The Soprano clef on the 1st line  And the Treble clef on the 2^d line  N.B. The Treble and Bass clefs are chiefly used for the Piano Forte.

The Scale, or Gamut,

shewing the position, and name of the notes.



Let the PUPIL now strike the notes on the instrument; taking notice, that the first LONG key, on the left hand, serves for the first F; the second LONG key for G; the third for A; and so on: making no other use, at present, of the SHORT keys, than as GUIDES to direct the eye; by observing, that between B and C, and between E and F, there are no SHORT keys; which places in the scale are distinguished thus.

Remark on the foregoing Scale.

The first EIGHT NOTES in the treble-stave from G to G, are the SAME as the corresponding EIGHT NOTES, perpendicularly under them in the bass-stave, both in NAME and SOUND; they are played, therefore, on the SAME keys.

As a help to the memory; let the Pupil contemplate the notes, SEPARATELY, on the lines, and spaces; beginning by the FIVE lines, then observing the LEDGER lines, and lastly the SPACES &c.

Two rows of musical notation. Each row consists of a Bass staff (left) and a Treble staff (right). The first row shows notes G, A, B, C, D, E, F, G. The second row shows notes G, A, B, C, D, E, F, G. Notes are placed on lines and spaces, with ledger lines shown for notes below the staff.

Exercise for treble notes:

A musical exercise for treble notes, showing a scale of eighth notes on a treble staff.

Exercise for bass notes:

A musical exercise for bass notes, showing a scale of eighth notes on a bass staff.

N.B. Let the Pupil FIRST be familiarized with the notes, by READILY naming them; and then find them out as READILY on the instrument.

Intervals.

An INTERVAL is the distance, or difference between two sounds in point of GRAVITY or ACUTENESS. The least of our INTERVALS is called a semitone, or half-tone; it is the

INTERVAL, in the NATURAL scale, between E and F; and between B and C. Ex:

Musical notation showing the interval between E and F, and between B and C, on a treble staff.

The REGULAR progression of the OTHER notes in the NATURAL, which is also called DIATONIC scale, is by an INTERVAL of two semitones or a whole tone.

Example of the NATURAL* or DIATONIC scale.

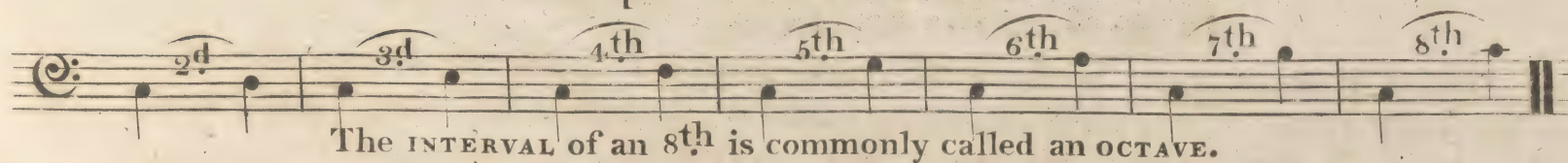
Musical notation showing the intervals of whole and semi tones in a scale. The scale is written on a treble staff, with notes C, D, E, F, G, A, B, C. The intervals between notes are labeled: whole tone, whole tone, semi-tone, whole tone, whole tone, whole tone, semi-tone.

The INTERVAL between C and D, between D and E, or between any two CONTIGUOUS notes in the scale, is called a SECOND; the INTERVAL between C & E, or between D and F, &c. is called a 3^d & so on.

* NATURAL, from the FACILITY with which it is sung; and DIATONIC, as it proceeds chiefly by TONES.

Example of INTERVALS.

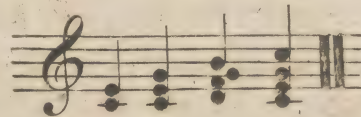
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N.B. The nature, and name of the INTERVALS remain the same, whether the single notes be played SUCCESSIVELY, or whether two or more be struck TOGETHER: the former is properly called MELODY; and the latter, HARMONY.

Example of the latter. —

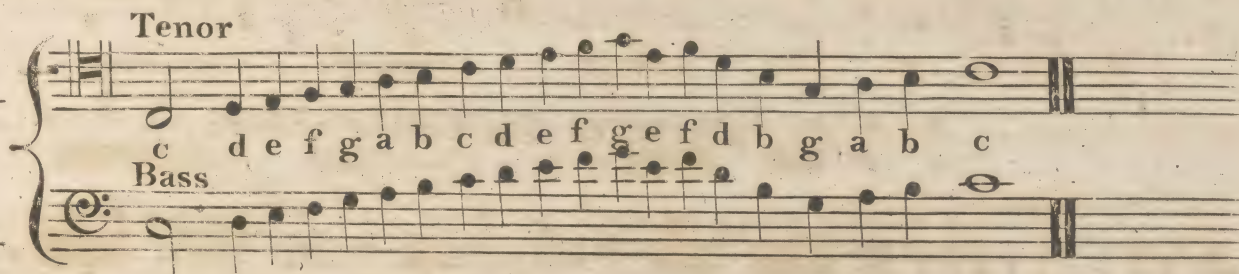
The notes thus taken TOGETHER are called CHORDS; the succession of which, played from certain figures set over a bass, according to a system of rules, is denominated THOROUGH BASS.



Tenor, Counter-tenor, and Soprano clefs explained.

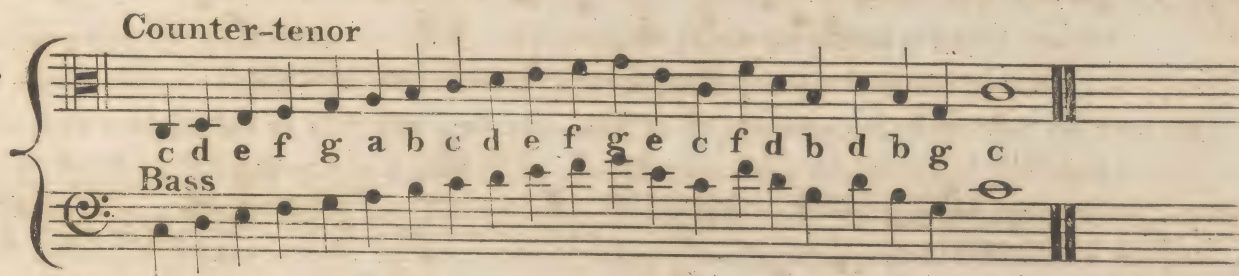
The notes written thus: —

are played as if written thus: —



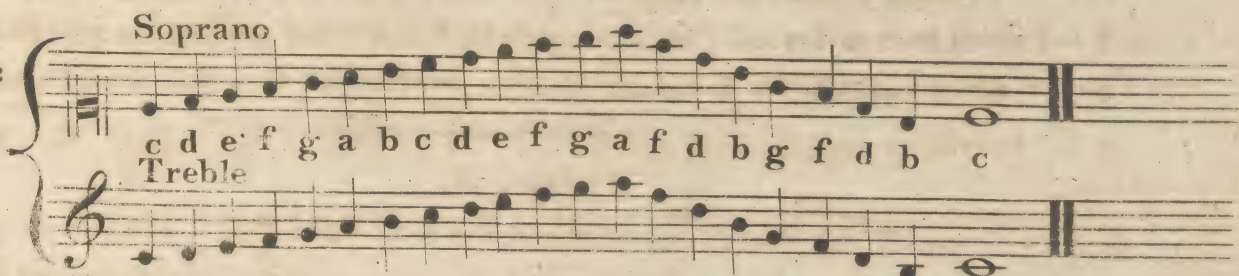
when written thus:

are played thus:



when written thus:

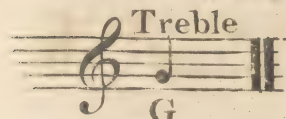
are played thus:



By which it is evident, that the Tenor-notes must be played one fifth HIGHER than the Bass-notes: the Counter-tenor notes, one seventh HIGHER than the Bass-notes: and the Soprano-notes, one third LOWER than the Treble notes.

It is now proper to take notice, that the bass-clef is also called the F-clef, as it indicates by its position where the note F lies:

the tenor, counter-tenor, and soprano-clefs are called C-clefs, because they determine the place of C: and the treble-clef is called the G-clef, being placed on the line where G is found:



This clef is used for the violin, flute, &c.

Figure, Length, and relative Value of Notes; with their respective Rests.

Notes — { Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver

Rests — {

One Semibreve is equal in length of time to

2 Minims which are equal to

4 Crotchets which are equal to

8 Quavers which are equal to

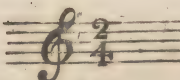
16 Semiquavers which are equal to

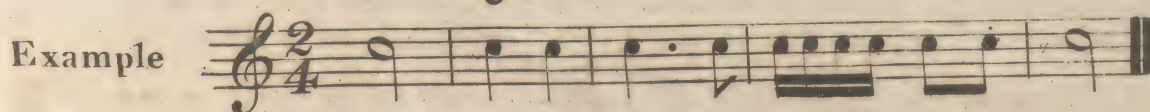
32 Demisemiquavers, 64 to a semibreve follow the same rule.

A Dot after a note, or rest, makes the note or rest half as long again. Ex: is equal to a minim and a crotchet; or to three crotchets, and so on: is equal to and so on: by which it is evident, that the dot to a minim is equal to a crotchet; and the dot to a crotchet is equal to a quaver &c. When a second dot is added to the first, the second dot is considered as the half of the first; therefore a double-dotted Crotchet, thus is equal to a crotchet, quaver, and semiquaver; or to seven semiquavers.

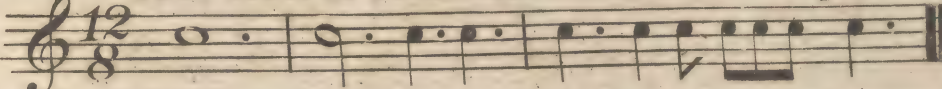

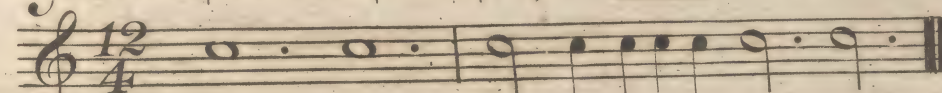

Let us farther illustrate this by the mark, called a TIE, made thus which, when placed between two notes of the SAME pitch, binds the second to the first; so that only the first is struck, but the finger must be held down the full length of both.

It is therefore indifferent whether we write thus or or and is the same in effect as or

When marked thus  the bar contains one minim or its equivalent.

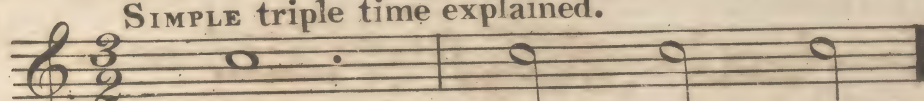
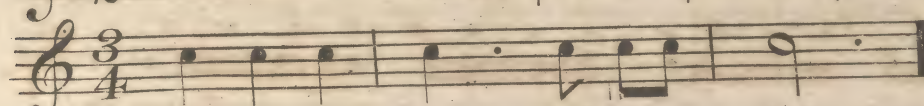
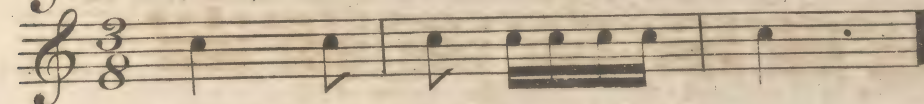


Four sorts of COMPOUND common time explained.

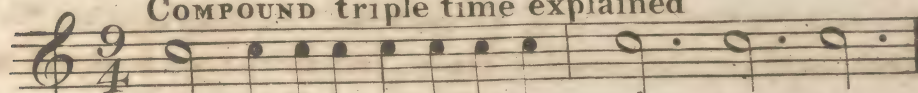
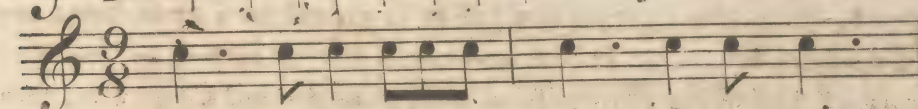
1 st sort		{ containing 12 quavers in a bar, or their equivalent.
2 ^d sort		- six quavers in a bar, or their equivalent.
3 ^d sort		- 12 crotchets in a bar &c.
4 th sort		- 6 crotchets in a bar &c.

The two last sorts are very seldom used in modern music.

SIMPLE triple time explained.

	- three minims in a bar, or their equivalent.
	- three crotchets in a bar &c.
	- three quavers in a bar &c.

COMPOUND triple time explained

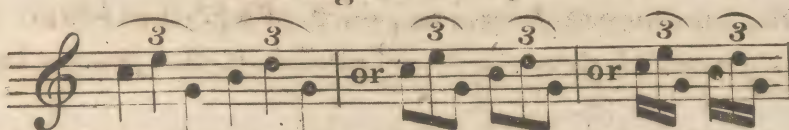
	- nine crotchets in a bar &c.
	- nine quavers in a bar &c.

COMPOUND triple time is seldom used in modern music.

N.B. The contents of every bar, in common time, whether SIMPLE or COMPOUND, may be divided, (by beating or counting) into four, or into two equal parts: and in triple time, whether SIMPLE, or COMPOUND, into three equal parts.

The figures, which mark the time, have a reference to the SEMIBREVE; the LOWER number showing into how many parts the SEMIBREVE is divided; and the UPPER number, how many of such parts are taken to fill up a bar. For example $\frac{2}{4}$ denotes, that the SEMIBREVE is divided into four parts, namely, four crotchets; and that two of them are taken for each bar: likewise $\frac{3}{8}$ indicates, that the SEMIBREVE is divided into eight parts, namely, eight quavers; and that three of them are adopted to complete a bar.

The figure of 3 placed over three crotchets, quavers, or semiquavers,

thus:  (which are called triplets) denotes,

that the three crotchets must be performed within the time of two common crotchets, or of one minim; the three quavers within the time of two common quavers, or of one crotchet; & the three semiquavers within the time of two common semiquavers, or of one quaver.

N.B. The easiest way is to consider them all as three to one, and to beat or count the time accordingly; that is, to beat the first of every 3. (N.B. SCARLATTI, and others have written three demisemiquavers to a quaver; and three semiquavers to a crotchet in some of their pieces.)


The figure of 6 over quavers or semiquavers, means that they are to be performed within the time of four of the same kind; which is a similar case to the preceding one.

The figures 5, 7, 9, 10 &c. follow the same rule.

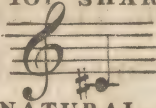
Sharps, and Flats, &c

The SHARP # placed before a note, raises it a semitone or half-tone.

Let us now observe a scale of semitones, called the CHROMATIC scale.

Ex:  {The intervals of the contiguous notes are all semitones.

N.B. The LONG keys of the Piano-Forte, or Harpsichord, are commonly called the NATURAL keys, tho' they occasionally serve for SHARPS and FLATS; and the SHORT keys, are called SHARPS and FLATS, being only used for SHARP and FLAT notes.

Now if a SHARP be placed before C, thus:  the note is called C SHARP; and it is found on the instrument between C NATURAL, and D NATURAL; being one of the SHORT keys: D SHARP is the SHORT key between D and E; but between E and F, there is no SHORT key; nor is it wanted: for the INTERVAL between E and F, is but a semitone; and therefore when we want E SHARP, we strike the key generally called F NATURAL. F SHARP will be found between F NATURAL and G NATURAL: G SHARP between G and A NATURAL: A SHARP between A and B NATURAL: and B SHARP is under the same predicament as E SHARP; we therefore strike C NATURAL for it.

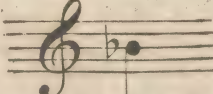
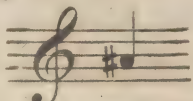
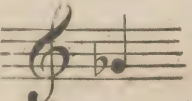

The FLAT b placed before a note, lowers it a semitone or half-tone: and if the note is a B, to which the FLAT is prefixed, it is then called B FLAT; and it is found between B NATURAL and A NATURAL, being one of the SHORT keys.

General rule: every FLAT is found by going one semitone LOWER; that is, towards the left-hand: and every SHARP, contrariwise, by going one semitone HIGHER; that is, towards the right-hand.

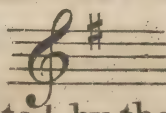
The double SHARP x raises the note two semitones; and therefore, if it be F double SHARP, we strike G NATURAL; &c.

The double FLAT b or bb lowers the note two semitones; and therefore we go as much to the LEFT for a double FLAT, as we did to the RIGHT for a double SHARP.

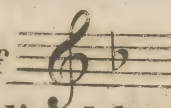
The NATURAL ♮ takes away the effect of a SHARP or a FLAT; whether single or double. And ##, or bb, reinstates the single sharp or flat.

The Pupil must by this time have observed, that  is struck by the SAME key as  and  by the SAME key as  &c.

Now the inconveniency of charging the memory with the **VARIOUS** uses of the **SAME** keys, is but small; when compared with the impracticableness of performing on an instrument, furnished with keys **PERFECTLY** corresponding with every flat and sharp, single or double, which composition may require: a method therefore has been adopted in tuning, called **TEMPERAMENT**, which by a small deviation from the truth of every interval, **EXCEPT THE OCTAVE**, renders the instrument capable of satisfying the ear in **EVERY** key.

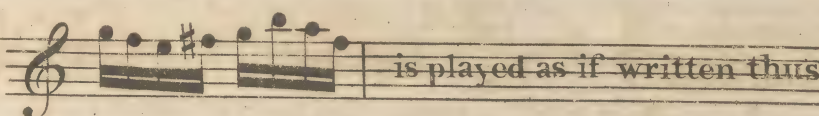

When a **SHARP** is placed close to the clef thus  it affects every **F** throughout the piece; except where the sharp is contradicted by the natural.

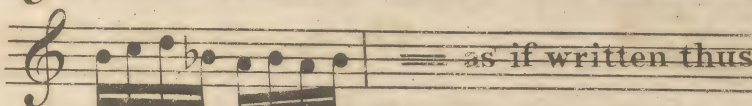
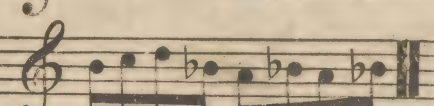
N.B. The same rule holds, when there are two or more sharps at the clef; every one affecting its corresponding note.



When a **FLAT** is placed by the clef  it affects every **B** throughout the piece; except where the flat is contradicted by the natural.

N.B. The same rule holds, when there are two or more flats at the clef; every one affecting its corresponding note.

When a sharp, flat, or natural is prefixed to a note, in the course of a piece, it affects all the following notes of the **SAME** NAME, contained in the **SAME** BAR: it is then called an **ACCIDENTAL** sharp, flat, or natural.


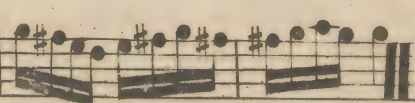
1st Ex:  is played as if written thus 

2^d Ex:  as if written thus 

3^d Ex:  as if written thus 

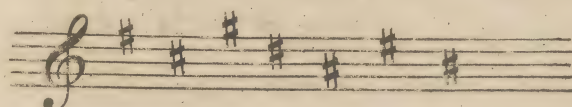
which abbreviations are a modern improvement.

The foregoing **RULE** extends even to the first note of the subsequent bar, when the affected note is the last of one bar, and first of the next.

Ex: —  as if written thus 

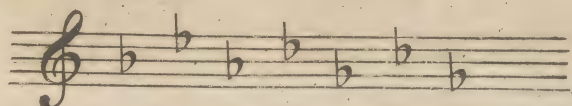
And the same with flats and naturals.

The order of **SHARPS**
at the clef — — —



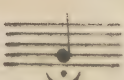


descending by a 4th and
ascending by a 5th

The order of **FLATS**
at the clef — — —




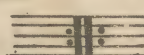

ascending by a 4th and
descending by a 5th

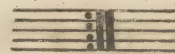
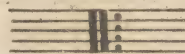
Various other marks.

The pause  or  renders the NOTE longer AT PLEASURE; and in certain cases, the composer expects some EMBELLISHMENTS from the performer; but the pause on a rest  only lengthens, AT PLEASURE, the SILENCE.

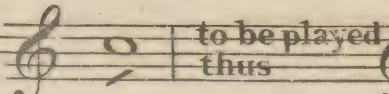
The SIGN OF REPEAT 'S. is a reference to a passage, or strain, to which the performer is to return: the Italian words, AL SEGNO, OR DAL SEGNO, denote such a return.

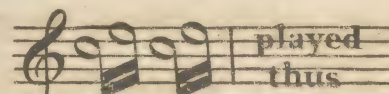
The double bar  marks the end of a strain; or the conclusion of a piece.

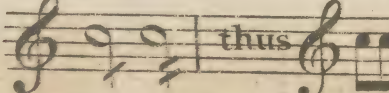
The DOTTED bars  or  denote the repeat of the foregoing, and following strain. N.B. The second part of a piece, if VERY LONG, is seldom repeated; notwithstanding the dots.

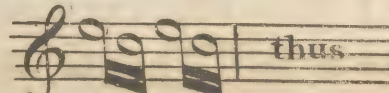
When the bars are marked thus  or  then the strain, only on the side of the dots is to be repeated.


Abbreviations.

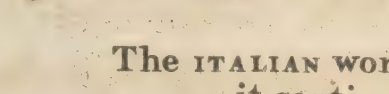
Ex:  to be played thus

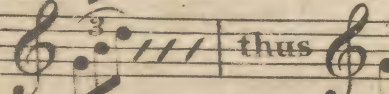
Ex:  played thus

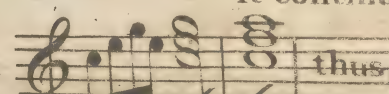
Ex:  thus

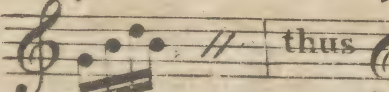
Ex:  thus

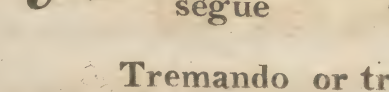
Ex:  thus

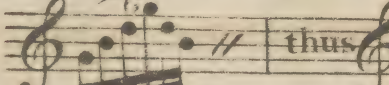
Ex:  thus

Ex:  thus

Ex:  thus

Ex:  thus

Ex:  thus

Ex:  thus

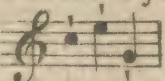
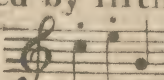
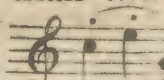
Ex:  thus

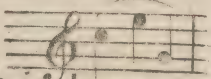
The ITALIAN word, Segue, means it continues, or follows.

segue

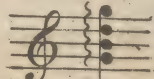
Tremando or trembling.

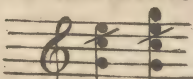
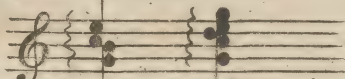
Style, Graces, and marks of Expression, &c.

The best general rule, is to keep down the keys of the instrument the FULL LENGTH of every note; for when the contrary is required, the notes are marked either thus:  called in ITALIAN, STACCATO; denoting DISTINCTNESS, and SHORTNESS of sound; which is produced by lifting the finger up, as soon as it has struck the key; or they are marked thus:  which, when composers are EXACT in their writing, means LESS staccato than the preceding mark; the finger, therefore, is kept down somewhat longer: or thus  which means STILL LESS staccato: the nice degrees of

MORE and LESS, however, depend on the CHARACTER and PASSION of the piece; the STYLE of which must be WELL OBSERVED by the performer. The notes marked thus:  called LEGATO in Italian, must be played in a SMOOTH and close manner, which is done by keeping down the first key, till the next is struck; by which means, the strings VIBRATE SWEETLY into one another, and imitate the BEST style of singing.

N.B. When the composer leaves the LEGATO, and STACCATO to the performer's taste; the best rule is, to adhere chiefly to the LEGATO; reserving the STACCATO to give SPIRIT occasionally to certain passages, and to set off the HIGHER BEAUTIES of the LEGATO.

This mark { prefixed to a chord  signifies, that the notes must be played SUCCESSIVELY, from the lowest; with more or less velocity, as the sentiment may require; keeping each note down till the time of the chord be filled up.

Chords marked thus  are played as the preceding chord, with the addition of a note WHERE the oblique line is put, as if written thus  but the additional note is not to be kept down.

Ped: signifies to put down the pedal, which raises the dampers; and this mark \oplus means to let it go again.

Dolce or dol: means SWEET, with TASTE; now and then SWELLING some notes.

Piano or Pia: or P, soft. — Più piano, SOFTER. Leggiermente, LIGHTLY.

Mezzo, or mez: or mezzo piano, or poco P, or poc: P, RATHER SOFT.

Pianissimo, or P^{mo} or PP, VERY SOFT.


Fortissimo, or F^{mo} or FF, VERY LOUD.

Forte, or For: or F, LOUD. — Più F, LOUDER.



Mezzo F, or mez: F, RATHER LOUD.


Forzando, or sforzando, or fz, or sf, to FORCE, or give emphasis to, ONE note.

Rinforzando, or rinf: to SWELL 2, 3, or 4 notes.

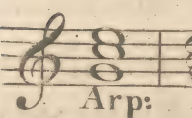

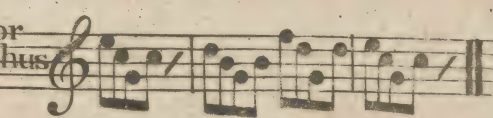
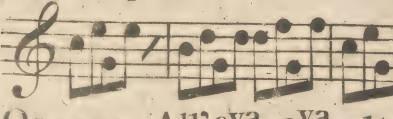
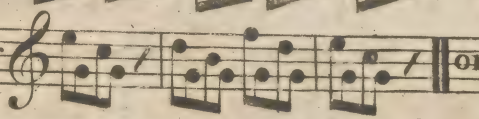
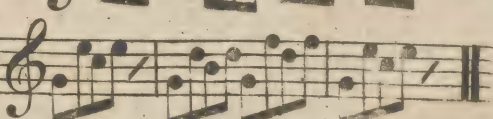
Crescendo, or cres: marked sometimes thus  means GRADUALLY LOUDER.

Decrescendo, or decres: GRADUALLY SOFTER; the same as the following; viz:

Diminuendo, or dim: thus  GRADUALLY SOFTER. N.B. This last mark  often denotes an EMPHASIS, where it is WIDEST, and then DIMINISHING.

This mark  means to SWELL and DIMINISH.

ARPEGGIO, or ARPEGGIATO, requires that the notes of a CHORD shall be played successively; which may be done in various ways.

Ex:  thus  or thus 
or thus  or  or 

OTTAVA, All' 8^{va}, 8^{va} alta, set over a passage, means that the notes are to be played octave higher: and Loco, that the notes are to be played again as they are written.

Clementis Introd:

The **APPOGGIATURA** is a **GRACE** prefixed to a note, which is always played **LEGATO**, and with more or less **EMPHASIS**; being derived from the **ITALIAN** verb **APPOGGIARE**, to lean upon, and is written in a **SMALL** note. Its **LENGTH** is borrowed from the following **LARGE** note; and in **GENERAL**, it is half of its duration; **MORE** or **LESS**, however, according to the **EXPRESSION** of the passage.

Appoggiaturas, and other Graces in small notes explained.

Three staves of music illustrating appoggiaturas. The first staff shows a half note with an eighth note appoggiatura, labeled 'or' and 'to be played thus'. The second staff shows a quarter note with an eighth note appoggiatura, labeled 'thus'. The third staff shows a quarter note with an eighth note appoggiatura, labeled 'thus' and 'or thus'. Below the first staff, the word 'Quick' is written. Below the second staff, the words 'with spirit.' and 'These as taste best directs in the passage' are written. Below the third staff, the word 'Sometimes' is written.

Sometimes the small notes are added to give **EMPHASIS** to the others.

Example N.B. The finger or thumb must be taken off immediately from the **LOWER** notes.

Ex: Ex: in double notes

Turns, Shakes, and Beats explained.

The Turn It is sometimes written in small notes thus

The plain note and turn The dotted note turned thus

Inverted turns or thus

N.B. The LOWEST note of EVERY sort of turn is MOSTLY a semitone.

Ex. 1st  thus  Ex. 2^d thus

Ex: in double notes  thus  thus

Shake  played thus  Some Authors mark it thus

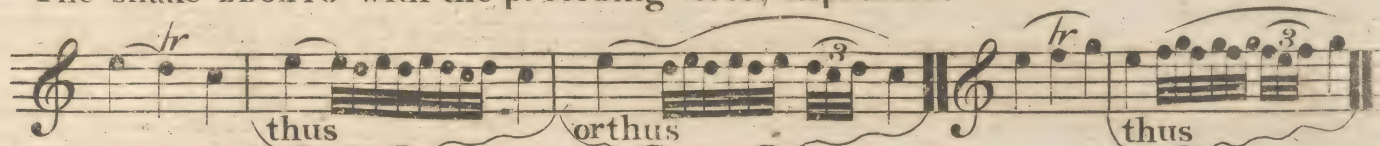
Short shake beginning by the note itself:  played thus  thus

Transient or passing shakes  or thus  Sometimes expressed in small notes

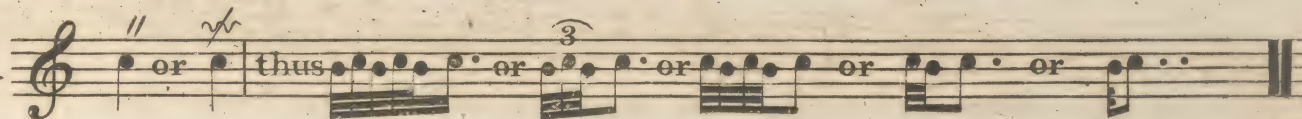
Turned Shake  or  played thus and sometimes turned thus

Continued Shake  thus  Prepared shake

The shake LEGATO with the preceding note, explained.


 thus or thus thus

N.B. The GENERAL mark for the shake is this *lr* and composers trust CHIEFLY to the taste and judgment of the performer, whether it shall be long, short, transient, or turned.


The BEAT - -  or thus or thus or thus or thus or thus

The LENGTH of the BEAT is determined, like that of the other graces, by the circumstances of the passage.

N.B. When the note preceding the beat is an interval of a SECOND, let the beat adopt it, whether it be a semitone or a whole tone:

Example - -  played thus thus

But when the beat is on the FIRST note of a passage; or when it follows a note, whose interval is GREATER than a SECOND, it should be made with a semitone; as the following examples will show:

Examples - -  thus thus

Lastly, let us remark, that the beat is seldom used in modern music.

Major, and Minor Modes or Keys; VULGARLY called Sharp and Flat Keys.

The FUNDAMENTAL note, called the TONIC or KEY-NOTE, of a composition is either in the MAJOR, or MINOR mode.

An exposition of the scale in each mode, will best explain their essential difference.

Ascending and descending scale in the key of C, MAJOR.

N.B. The intervals in this scale are in their SIMPLE state; but in the following, they are an octave higher, and are called COMPOUND intervals; still retaining their names of 2^d 3^d 4th &c, as in their SIMPLE state. The figure 1, stands for a note of the same pitch, called UNISON: this last remark is confined to the foregoing example.

Ascending and descending scale in the key of A, MINOR.

The FIRST DIFFERENCE, which strikes the eye, is, that in the MAJOR-KEY, the semitone lies between the 3^d and 4th, and between the 7th and 8th both ascending, and descending: whereas in the MINOR-KEY, it lies between the 2^d and 3^d, and between the 7th and 8th ascending; but in descending, between the 2^d and 3^d and between the 5th and 6th. Authors vary, however, in regard to the 6th and 7th of the MINOR mode.

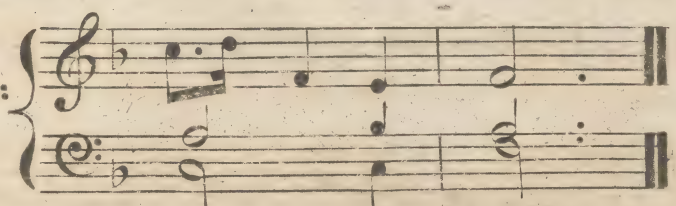
The ESSENTIAL and IMMUTABLE difference, therefore, between the MAJOR and MINOR key, is the interval of the 3rd which differs by a SEMITONE; for if we analyse the 3rd in the MAJOR-scale, it will be found to contain two whole tones; or four semitones.

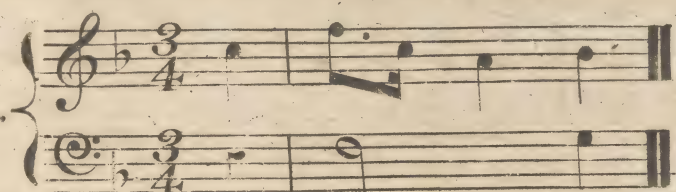
Example —


Whereas the 3rd in the MINOR-scale, will be found to contain one whole tone with a semitone; or three semitones.

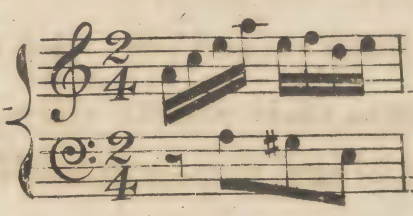
Example —

Now, the LAST, and if a chord, the LOWEST note of the bass, in every REGULAR COM-
position, is the KEY-NOTE; let the contents then of the first FULL bar be examined,
(treble and bass,) where, if the 3^d be major, the piece is said to be in such a key major.

Example of a conclusion:  The LAST and LOWEST
note of the bass is F.

Example of the begin-
ning of the same piece:  the 3^d of F, which is A
in the first FULL bar, is
MAJOR, therefore; the
piece is in F MAJOR.

Example
of a MINOR
ending  A

Example
of the be-
ginning:  here the 3^d of A is
MINOR, the piece is
therefore in A MINOR.

N.B. Sometimes a composition in a MINOR mode may have a MAJOR ending; for which
reason, it is safer to examine the beginning, in order to determine the MODE.

Let the Pupil remember, that the NATURAL major-key is C; and the NATURAL
minor-key is A; which latter is called the RELATIVE MINOR to the former; and that
every MAJOR-KEY has its relative MINOR in the same proportion, namely, one tone and
semitone UNDER; as will be shown in the collection of scales.

Explanation of Various Terms.

The degree of velocity in every composition is ascertained by some ITALIAN
word or words prefixed to it: as ADAGIO, POCO ALLEGRO, &c.

We shall annex a list of the terms mostly in use; beginning by the SLOWEST degree,
which is ADAGIO; and gradually proceeding to the QUICKEST, which is PRESTISSIMO. —

1 ADAGIO	6 ANDANTINO	11 MAESTOSO	16 SPIRITOSO
2 GRAVE	7 ANDANTE	12 CON COMMODO	17 CON BRIO
3 LARGO	8 ALLEGRETTO	13 ALLEGRO	18 CON FUOCO
4 LENTO	9 MODERATO	14 VIVACE	19 PRESTO
5 LARGHETTO	10 TEMPO GIUSTO	15 CON SPIRITO	20 PRESTISSIMO

Various other terms are sometimes added to the preceding, in order to MODIFY or
EXTEND their meaning, as: NON TROPPO ALLEGRO, not too quick &c.

We shall subjoin some of the most common, with their explanation.

MOLTO, DI MOLTO, or ASSAI, very. NON TROPPO, not too much. UN POCO, a little. QUASI, almost. PIÙ, more. MENO, less. PIÙ TOSTO, rather. SEMPRE, always. MA, but. CON, with. SENZA, without. MINUETTO A TEMPO DI BALLO, dancing-minuet time.

To determine more particularly the style of performing, some of the following terms are also used: MESTO, or FLEBILE, in a melancholy style. CANTABILE, in a singing and graceful manner. AFFETTUOSO, in an affecting and tender manner. CON MOTO, with a certain degree of vivacity. GRAZIOSO, in a graceful and elegant manner. BRILLANTE, with brilliancy and spirit. AGITATO, agitated; with passion and fire. CON ESPRESSIONE, or CON ANIMA, with expression; that is, with passionate feeling, where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects. SCHERZANDO, in a playful and light manner. SOSTENUTO, to sustain or hold on, the notes their full length. TENUTO, or abbreviated thus, TEN: to hold a note its full length. A TEMPO, in strict time. AD LIBITUM, at pleasure or discretion, with regard to time; introducing in certain cases an embellishment. TEMPO PRIMO, or PRIMO TEMPO, in the original time. RALLENTANDO, or RITARDANDO, gradually slackening the time.

SMORZANDO, MORENDI, or PERDENDOSI, extinguishing gradually the sound till it be almost lost. CALANDO, or MANCANDO, diminishing by degrees the sound, or slackening almost imperceptibly the time; or both. DA CAPO, abbreviated thus: D.C. to return to, and end with, the first strain. VOLTI SUBITO or V.S. turn over quickly.

The LATIN word BIS, means TWICE; it is generally placed over a passage within a curve line, which denotes the extent of the repeat.

FINGERING.

To produce the BEST EFFECT, by the EASIEST MEANS, is the great basis of the art of fingering. The EFFECT, being of the highest importance, is FIRST consulted; the WAY to accomplish it is then devised; and THAT mode of fingering is PREFERRED which gives the BEST EFFECT, tho' not always the easiest to the performer. But the combination of notes being almost infinite, the art of fingering will best be taught by examples.

PRELIMINARY DIRECTIONS.

The hand and arm should be held in an horizontal position; neither depressing nor raising the wrist: the seat should therefore be adjusted accordingly. The fingers and thumb should be placed over the keys, always ready to strike; bending the fingers in, more or less in proportion to their length. All unnecessary motion must be avoided.

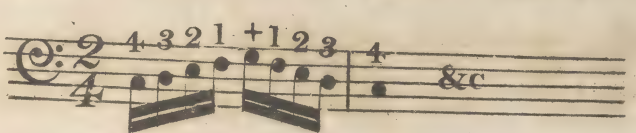
Clementis Introd:

Let the pupil now begin to practise, SLOWLY at first, the following passage; observing to keep down the first key till the next has been struck, and so on.

The + is for the thumb, and 1, 2, 3, 4, for the succeeding fingers.

Right Hand — 

and so on, a great many times.

Left Hand — 

N.B. Let every note be played even, in regard to time; and with equal strength.

Scales in all the MAJOR keys, with their relative MINORS, which ought to be practised daily.

Right Hand
C, major: 

Left Hand


A, min: R.H.^d 

L.H.^d 

G, maj: 



E, min: 



D, maj: 



B, min: 



A, maj: 



F#, min: 



E, maj.

C#, min.

B maj.

G#, min.

N.B. The $\sharp\sharp$ means that the double sharp is taken away, and that the note is to be played with a single sharp. The single flat is reinstated in a similar manner, after the double flat, as we have before remarked.

F#, maj.

D#, min.

Db, maj.

Bb, min.

Ab, maj.

F, min.

Eb, maj.

C, min.

B \flat , maj.

G, min.

F, maj.

D, min.

N.B. All the preceding Scales should be extended, in practising, 2 or 3 octaves more, as likewise the Scale of semitones for the right hand:

and for the left hand:

N.B. The semitones are to be fingered in the same way, ascending and descending.

General Remarks on the foregoing Scales.

— The right hand has the thumb on the KEY-NOTE or TONIC, and on the 4th of the KEY-NOTE, in the following MAJOR and MINOR keys: C, G, D, A, E and B.

In all MAJOR keys with one or more flats, the thumb is put on C, and F.

— The left hand has the thumb on the KEY-NOTE, and on the 5th of the KEY, in the following MAJOR and MINOR keys: F, C, G, D, A, and E.

In the MAJOR keys of B \flat , E \flat , A \flat , and D \flat , the thumb is put on the 3^d and 7th of the key.

Extensions, Contractions &c.

R.H.

L.H.

R.H.

L.H.

R.H.

N.B. The 4+ means that after striking C with the 4th finger, the thumb is shifted on the key without striking it. In a similar manner the left hand, thus:

Which mode of fingering should be much practised in various ways, the LEGATO-STYLE requiring it very frequently. Clementis Introd.

The shakes should be practised with every finger, not excluding the thumb; and upon the short as well as long keys.

N.B. The major part of the following exercises may be postponed at discretion, till the Pupil has attained some readiness of hand.

Examples of finger- ing for the right hand

But when the notes repeat too quick for the same finger, it is then necessary to change.

[illegible]

19

Handwritten musical score for a waltz, likely from the operetta 'The Merry Widow'. The score consists of two staves of music, each with a treble clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and is heavily annotated with fingerings (numbers 1-4) and articulation marks (plus signs). The bottom staff includes four measures marked 'bis' with a curved line underneath, indicating repeated notes. The score is numbered '19' in the top right corner.

A musical score for a single melodic line in 2/4 time. The key signature has one flat (B-flat). The melody consists of two measures, each followed by a double bar line and the word 'bis'. The first measure contains the notes G4, A4, Bb4, and C5, with fingerings 1, 2, 3, and 4 above them. The second measure contains the notes Bb4, A4, G4, and F4, with fingerings 1, 2, 3, and 4 above them. The notes are beamed together in pairs.

&c downwards 9 or 10 bars longer, keeping down the thumb and every finger as long as possible; being one of the best exercises for opening the hand.

When Staccato, thus: or thus

The second system of musical notation continues the melody from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often grouped in pairs or fours. Above the staff, there are numerous fingerings indicated by numbers 1 through 4. Below the staff, there are rhythmic markings consisting of plus signs (+) and numbers (1, 2), which likely represent a simplified rhythm or a specific playing technique. The system concludes with a double bar line.

Left hand

[illegible]

Clement's Introd:

20

There is but ONE WAY of PROPERLY fingering certain passages; but as a great number may be VARIOUSLY fingered, the author has preferred, throughout the work, that mode which he thought would produce the BEST EFFECT, and conduce most to the IMPROVEMENT of the HAND.

Prelude
in C major
by M. Clementi.

e HAND.

i.

LESSON I.

Away with
melancholy,
by MOZART.

Handwritten musical score for a piece titled "Gros" in G major. The score is written on two staves, treble and bass. The treble staff contains a melody with various rhythmic values and fingerings (e.g., 2, 1, 1, 2, 2, 2, 1, 2, 3, 2, 3, 4, 3, 2, 2, 2, 1, 1, 1, +, 2, +). The bass staff contains a bass line with various rhythmic values and fingerings (e.g., 1, 3, 3, 1, 3, 3, 4, 3, 2, +). The piece is marked with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto". The score is written in ink on aged paper.

LESSON II.

— Eh, vous
— J'ai-je, maman?

Handwritten musical score for "mexxo for". The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music consists of a series of notes and rests, with some notes marked with numbers (1, 2, 3, 4) and others with plus signs (+). The piece ends with a double bar line and repeat dots.

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked "f" (forte). The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and repeat dots.

LESSON III.

Air
in ATALANTA,
by HANDEL.

2 3 2 1 4 + 1 2 1 3 4 3 3 2 1 + 2 1 1 2 3 4 4 3 2

1 2 1 4 2 1 3 4 4 1 3 2 1 + 1 2

mexxo

The Shakes

N.B. The shakes at the end of the 1st and 2^d part

N.B. The shakes at the end of the 1st and 2^d part

thus:

21 +

Clementis Introd:

LESSON IV.

CHIN-CHIN-JOSS,

Chinese Hymn,
adapted by
M. Clementi.

Sheet music for Lesson IV, featuring a treble and bass staff. The tempo is marked "SLOW" and the mood is "dolce". The key signature has one sharp (F#). The music includes various fingerings and articulations such as slurs and accents. The piece concludes with a "rallentando" marking.

LESSON V.

SEE THE CONQUEROR
HERO COMES,
Air by Handel.

Sheet music for Lesson V, featuring a treble and bass staff. The tempo is marked "MODERATO". The key signature has one sharp (F#). The music includes various fingerings and articulations such as slurs, accents, and a "fz" (forzando) marking. The piece concludes with a repeat sign.

LESSON VI.

GGERDDAN,
Welsh Air.
adapted by M. C.
ALLEGRETTO.

Sheet music for Lesson VI, featuring a treble and bass staff. The tempo is marked "ALLEGRETTO" and the mood is "mezzo forte". The key signature has one sharp (F#). The music includes various fingerings and articulations such as slurs, accents, and a "f" (forte) marking. The piece concludes with a repeat sign.

MODERATO

LESSON VII

The Cambrian Foresters.

CODIAD YR HEDYDD.

Welsh Air, adapted by M. Clementi.

PRELUDE

in A minor,
by M. C.

LESSON VIII

The Dying Bard

DAFYDD Y GARREG WEN.

Welsh Air,
adapted by M. C.

PLAINTIVE

In A Minor

The musical score is for a piano piece, likely a waltz, from the opera 'The Merry Widow'. It begins with a piano introduction marked 'p' and a tempo of 'Andante'. The introduction consists of a few measures of music, followed by a waltz section marked 'Vivace'. The waltz section is in 3/4 time and features a repeating melodic pattern. The score includes fingerings, slurs, and a repeat sign at the end of the waltz section.

LESSON IX.

Prince Elphin's Song.

ERYRI WEN.
Welsh Air,
adapted by M.C.

LIVELY

In A Minor

[illegible][illegible]

This image shows a page from a musical score, likely for a piano accompaniment. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 3/4 time, as indicated by the '3' in the bottom right corner. The key signature is one flat (B-flat), and the tempo is marked 'Allegretto'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'fz' (forzando) and 'f' (forte). There are also numerous fingerings and articulations indicated by numbers and symbols above the notes. The page is numbered '1' in the bottom right corner.

A handwritten musical score for "The Rose Tree". The music is written on two staves, treble and bass clef, joined by a brace on the left. The melody is in the treble staff, featuring eighth and sixteenth notes, rests, and a key signature change from one sharp (F#) to no sharps or flats. The bass staff provides accompaniment with chords and single notes. The piece concludes with a double bar line. The manuscript shows signs of age, including ink bleed-through from the reverse side.

Clementis Introd:

PRELUDE

in F major,
by M. C.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The title 'The Merry Widow' is written in a decorative, stylized font at the top. Below the title, the composer's name 'FRANZ LEHÁR' is printed. The score is for piano, as indicated by the 'p' marking. The time signature is 2/4. The music is written on two staves, a treble staff and a bass staff. The treble staff contains a melody with various notes, rests, and dynamic markings. The bass staff contains a bass line with notes and rests. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'p' and 'f'. The page is numbered '1' in the bottom right corner.

LESSON X

AH! VOUS DIRAI-JE

with a moving Bass
adapt^d by M. C.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some triplets and slurs. The accompaniment consists of a steady eighth-note pattern in the left hand, with some triplets and slurs. The score is divided into two systems, each with a repeat sign at the beginning. The first system has a key signature change to two flats (B-flat and E-flat) at the end. The second system has a key signature change to one flat (B-flat) at the end. The score is titled "The Rose Tree" and is attributed to "J. S. G. & Co. Boston".

LESSON XI.

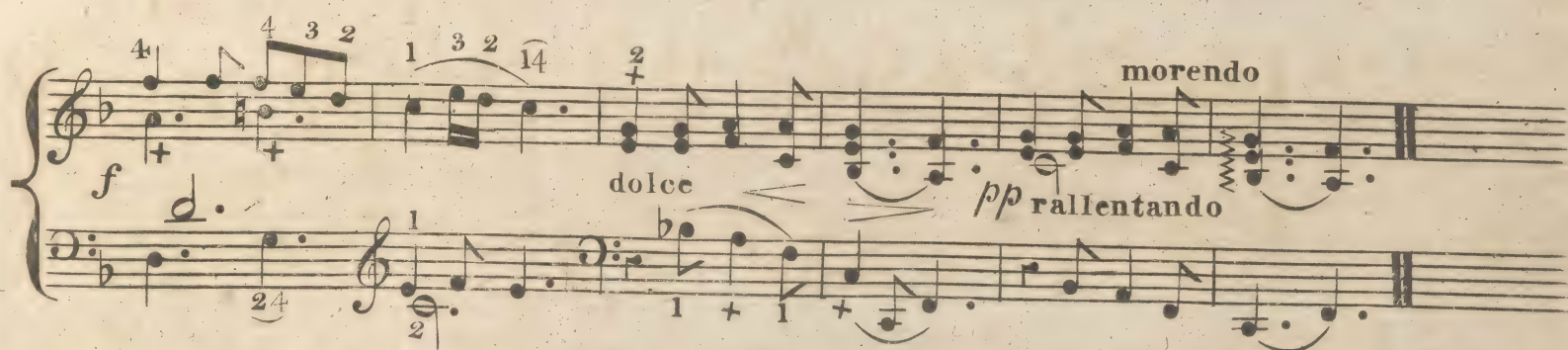
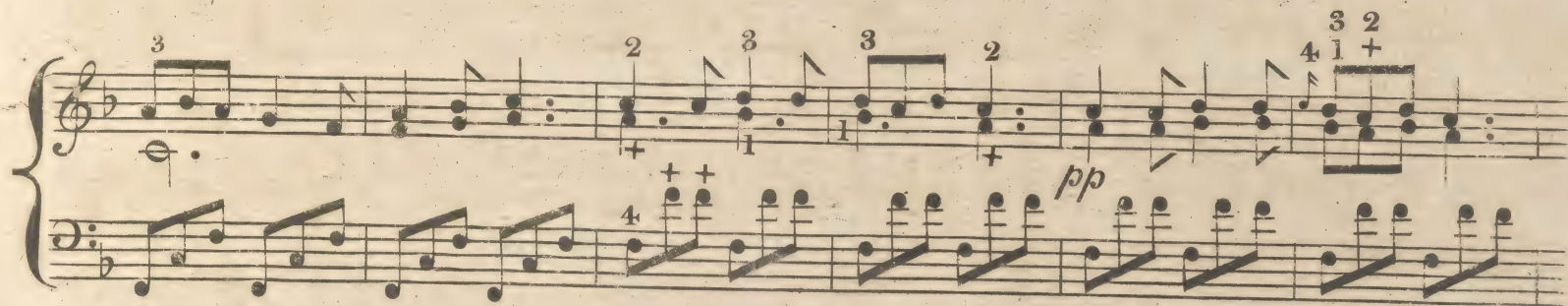
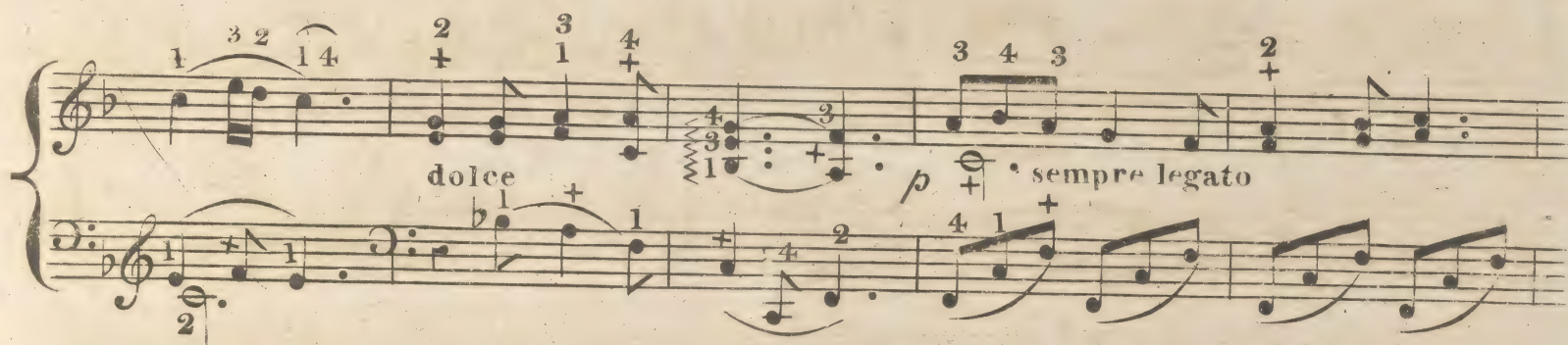
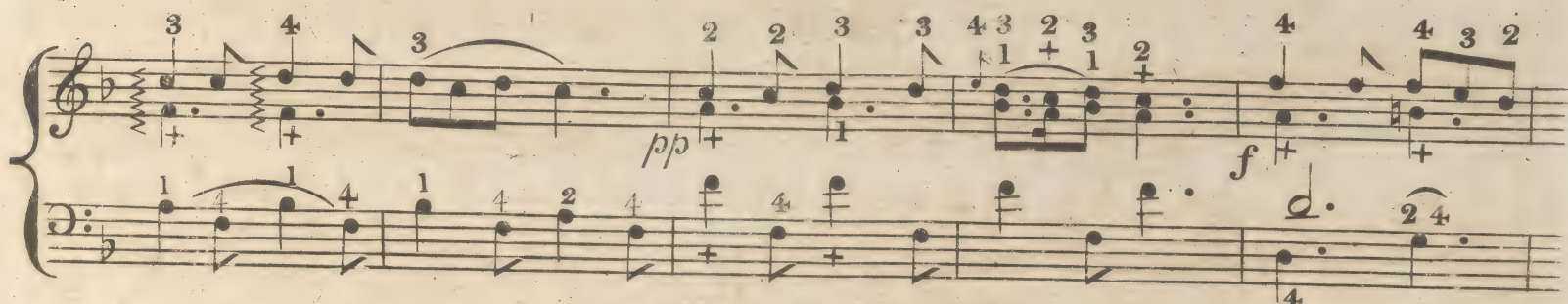
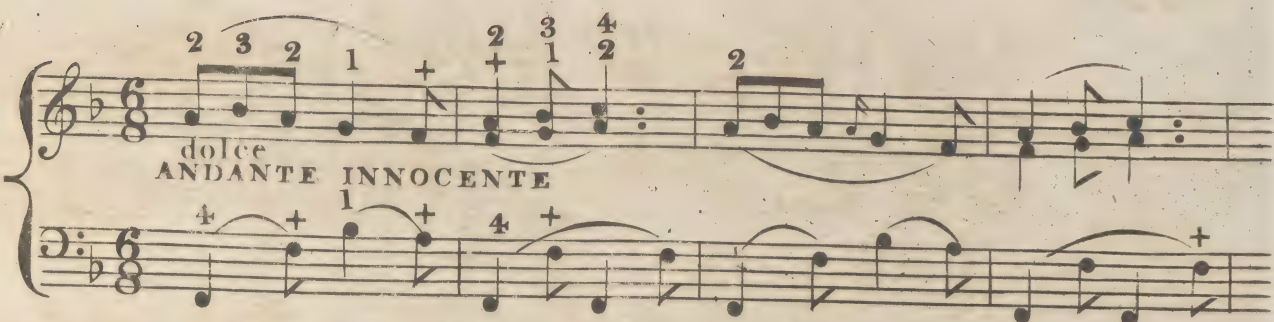
TURKISH MARCH
adapt^d by M. C.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major and 3/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The piece ends with a double bar line and repeat signs. The score is written in a simple, clear style, with notes and rests clearly marked. The title "The Rose Tree" is written in a decorative font at the top of the page.

A handwritten musical score for a two-part setting of 'The Rose Tree'. The score is written on two staves, Treble and Bass, with a brace on the left. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the Treble staff begins with a series of sixteenth-note runs, some marked with fingerings (1, 2, 3, 4) and a '2 1' below. The Bass staff provides a harmonic accompaniment with eighth and sixteenth notes. A forte 'f' dynamic marking is present in the Bass staff. The piece concludes with a double bar line and repeat dots. The manuscript is on aged, slightly stained paper.

LESSON XII.

PERSIAN AIR,
adap^d by M. C.



AFTER THIS, THE PUPIL MAY PRACTISE CLEMENTI'S FINGERED SONATINAS, AND THEN PROCEED WITH THE REMAINDER OF THESE LESSONS.

Clementis Introd:

LESSON XIII

TWEED SIDE.

Scotch Air,
adapt.^d by M. C.
ADAGIO.

LESSON XIII
TWEED SIDE.
Scotch Air,
adapt^d by M. C.
ADAGIO.

dolce

The image shows a musical score for a piano piece, likely a waltz. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The tempo is marked 'mezzo'. The score includes various musical notations such as notes, rests, and fingerings. The piece begins with a piano introduction, followed by a section marked 'mezzo'. The score is written for piano and includes various musical notations such as notes, rests, and fingerings.

Handwritten musical score for 'The Merry Widow' (No. 10). The score is written on two staves, Treble and Bass clef, in 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. The piece is marked 'Allegretto' and 'Moderato'. The score is numbered 10 in the top right corner.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and violin. The piano part is on the left, and the violin part is on the right. The music is in 3/4 time and features various musical notations, including notes, rests, and fingerings. The piano part includes a large brace on the left side, and the violin part includes a large brace on the right side. The score is written in a single system, and the key signature is one flat (B-flat). The tempo is marked 'Allegretto'.

LESSON XIV

ULICAN DUBH OH!

Irish Air.
adapted by M. C.
LARGHETTO
PATETICO.

LESSON XIV

ULICAN DUBH OH!

Irish Air.
adapd by M. C.
LARGHETTO
PATETICO.

The musical score is written on two staves. The treble staff begins with a treble clef and a C-clef. The bass staff begins with a bass clef and a C-clef. The time signature is 2/4. The key signature is one flat (B-flat). The melody in the treble staff is marked with various fingerings (1, 2, 3, 4) and accents (+). The bass staff has a simple accompaniment with fingerings (2, 4, 3, 4) and accents (+). The piece ends with a repeat sign and a 'ten' marking.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and features a melody with many triplets and sixteenth notes. The voice part is in 2/4 time and features a melody with many triplets and sixteenth notes. The score includes dynamic markings such as "cres" (crescendo) and "dim" (diminuendo). The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is for a single system.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is on the left, and the violin part is on the right. The music is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The piano part includes markings such as 'p', 'f', 'fz', 'd'lm', 'p', 'dolce', and 'ten'. The violin part includes markings such as 'ten' and 'dolce'. The score is written in a clear, legible style, with notes and rests clearly defined. The page is numbered 10 in the top right corner.

PRELUDE
in D minor,
by M. C.

Handwritten musical score for a two-staff piece in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of several measures of chords and single notes, with some measures containing multiple notes beamed together. The notation is handwritten and includes various musical symbols like clefs, time signatures, key signatures, and note heads.

LESSON XV.
OF NOBLE RACE
WAS SHENKIN
Welsh Air,
adapt^d by M. C.

mezzo

mezzo

ten

In D Minor

f

mezzo

ten

ff

p

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is marked with dynamics: *f* (forte) and *ff* (fortissimo). The piece features a variety of musical notations, including eighth notes, sixteenth notes, and rests. There are also fingerings indicated by numbers 1 through 4. The piece concludes with a final chord in the bass staff.

4 3 2 4 3 2 1 4 3 2 1 4 3 2 1

p *f* *ff*

Clementis Introd.

PRELUDE
in G major,
by M. C.

LESSON XVI.

HOPE TOLD A
FLAT'TRING TALE.

comp^d. by Paisiello, and
adap^d by M. C.

ANDANTINO

Musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is in 2/4 time, key of D major, and features a piano and a violin. The piano part includes fingerings, dynamics (*f*, *ff*), and articulation (*cres*, *dim*, *dolce*). The violin part includes fingerings and a *cres* marking. The score ends with a double bar line.

LESSON XVII

MALLI BAN,
Irish Air,
adap.^d by M.C.
ADAGIO AMOROSO

*dolce
sempre legato*

The first system of the musical score for 'The Song of the Lark' is written for a grand piano. It features a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 2/4. The music begins with a treble staff measure containing a quarter note G4 with a '2' above it and a '4' below it, and a bass staff measure with a quarter note G2 with a '4' below it. This is followed by a series of chords and melodic lines. Dynamics include *f* (forte) and *fz* (forzando). The tempo marking 'Allegretto' is present. The system concludes with a double bar line.

LESSON XVIII.

DENNIS DON'T BE
THREATENING,

Irish Air.
adap^d by M. C.

ALLEGRO

Clementis Introd.

LESSON XIX.

DEL CARO'S
HORNPIPE,
adap^d by M. C.

mezzo

ALLEGRO VIVACE +

f

mezzo

LESSON XX.

THE YELLOW HAIRD
LADDIE.
Scotch Air with Var.^s
by Christⁿ Bach.

dolce

mezzo

Clementis Introd.

First system of musical notation. Treble staff: cres . Bass staff: accompaniment.

Second system of musical notation. Treble staff: continues. Bass staff: accompaniment.

Third system of musical notation. Treble staff: tr . Bass staff: accompaniment.

Fourth system of musical notation. Treble staff: continues. Bass staff: accompaniment.

Fifth system of musical notation. Treble staff: continues. Bass staff: accompaniment.

Sixth system of musical notation. Treble staff: tr . Bass staff: accompaniment.

ANDANTE

LESSON XXI
Triste Raison
adap^d by M.C.

LESSON XXII
Fal. la. la.
AIR in the
CHEROKEE.
adap^d by M.C.

LESSON XXIII
by PLEYEL.

LARGHETTO

First system of musical notation. Treble staff includes fingerings (1, 1, 1, 4, 2, 1, 1, 1, 4, 2, 1, 2, 4, 2, 4, 1, 3, 1, 2, 1, 1, 2) and dynamics *p* and *f*. Bass staff includes fingerings (3, 4, 3, 3, 2, 4, 2, 1, 4, 2) and dynamics *p* and *f*. The system concludes with a double bar line.

LESSON XXIV
Arietta,
adapted by
M. Clementi.

Second system of musical notation. Treble staff includes fingerings (4, 2, 3, 1, 1, 2, 2, 1, 2, 2, 1, 2, 4, 2) and dynamics *dolce* and *f*. Bass staff includes fingerings (3, 1, 1, 3, 4, 2, 2, 4, 4, 2, 4, 2, 1, 4, 2, 1, 3, 1, 1) and dynamics *dolce* and *f*. The system concludes with a double bar line.

Third system of musical notation. Treble staff includes fingerings (3, 1, 1, 2, 2, 3, 1, 1, 2, 1, 4, 3, 4, 3, 2, 1, 2, 1, 2, 1, 1, 2, 1, 1, 1) and dynamics *dolce* and *f*. Bass staff includes fingerings (4, 2, 4, 2, 1, 4, 2, 1, 1, 4, 2, 2, 4, 1, 1, 4, 1, 1, 3, 1, 1, 3, 1, 1) and dynamics *dolce* and *f*. The system concludes with a double bar line.

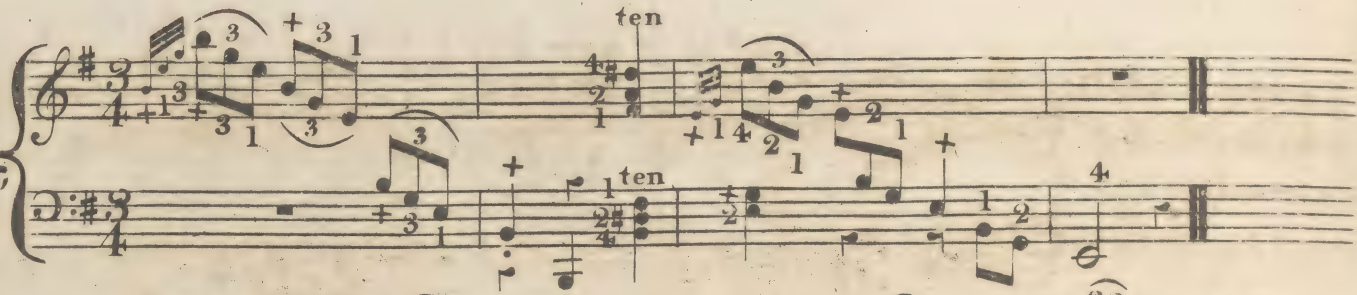
Fourth system of musical notation. Treble staff includes fingerings (1, 4, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 1) and dynamics *rf*, *fz*, *p*, and *a tempo*. Bass staff includes fingerings (4, 1, 1, 4, 1, 1, 3, 1, 1, 2, 1, 1, 1, 1, 2, 4) and dynamics *ad libitum* and *a tempo*. The system concludes with a double bar line.

Fifth system of musical notation. Treble staff includes fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and dynamics *f*. Bass staff includes fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and dynamics *f*. The system concludes with a double bar line.

Clementis Introd:

PRELUDE

in E minor,
by M. C.



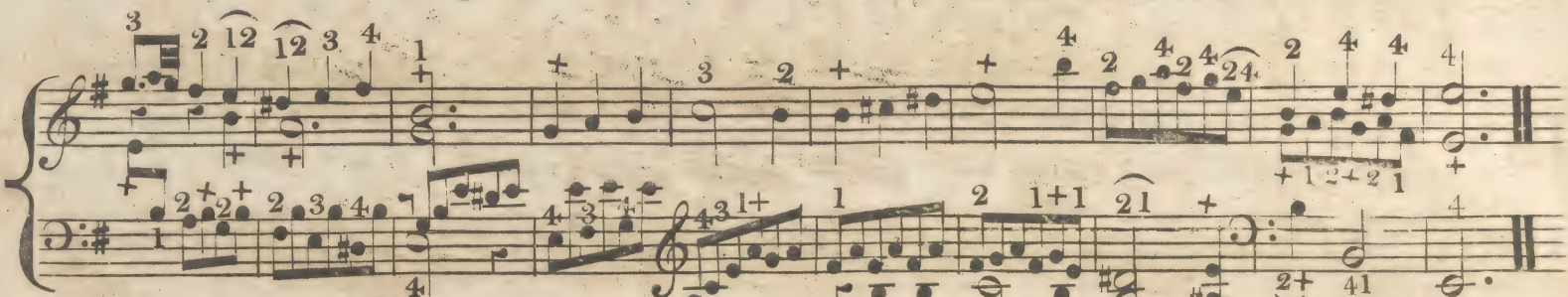
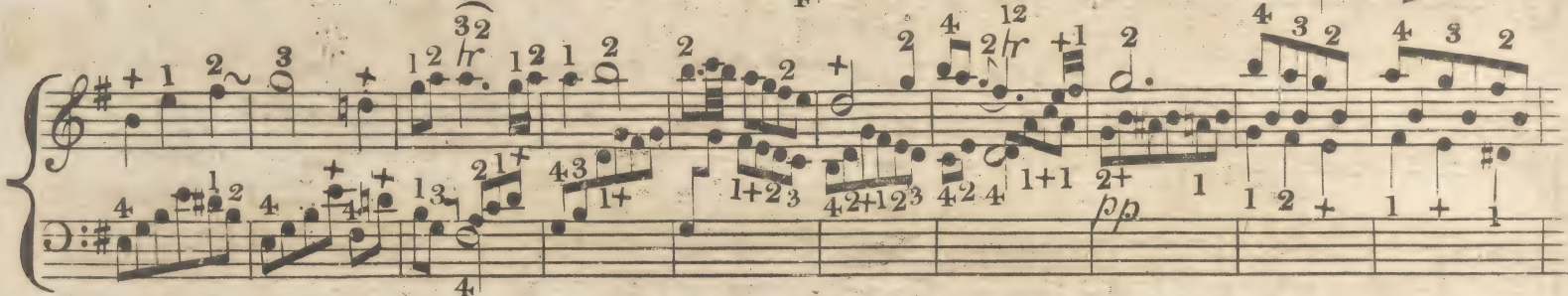
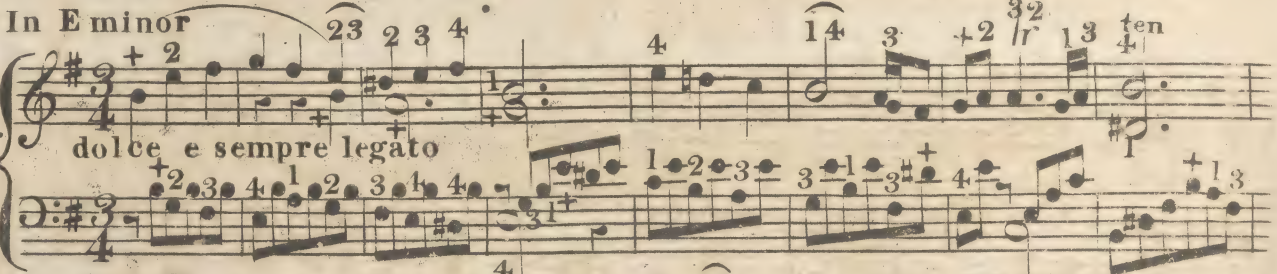
LESSON XXV.

BLACK EY'D SUSAN.

LARGHETTO
ESPRESSIVO.
Adap.^d by M. C.

In E minor

dolce e sempre legato

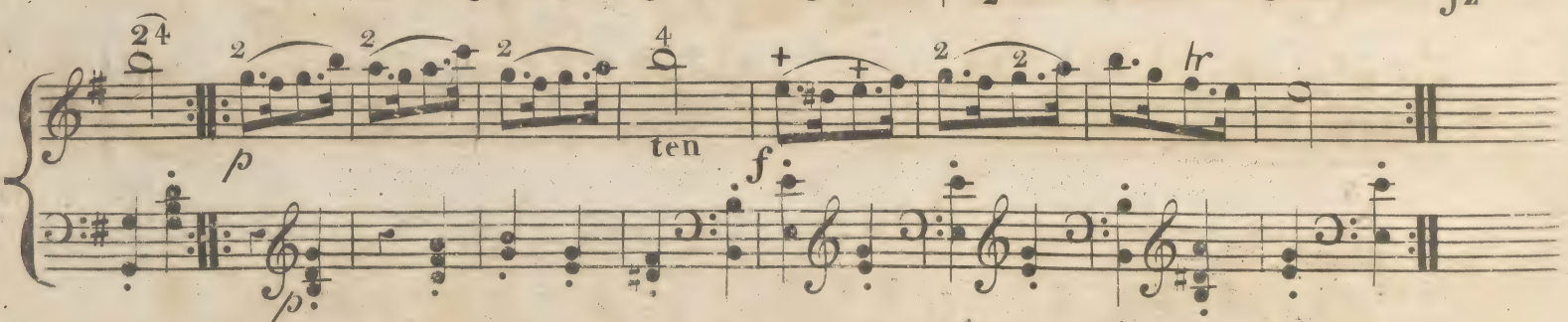
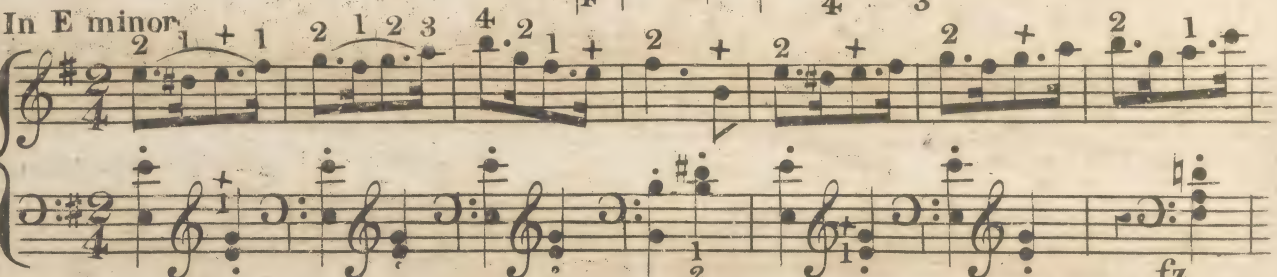


LESSON XXVI.

WYRES NED PUW.

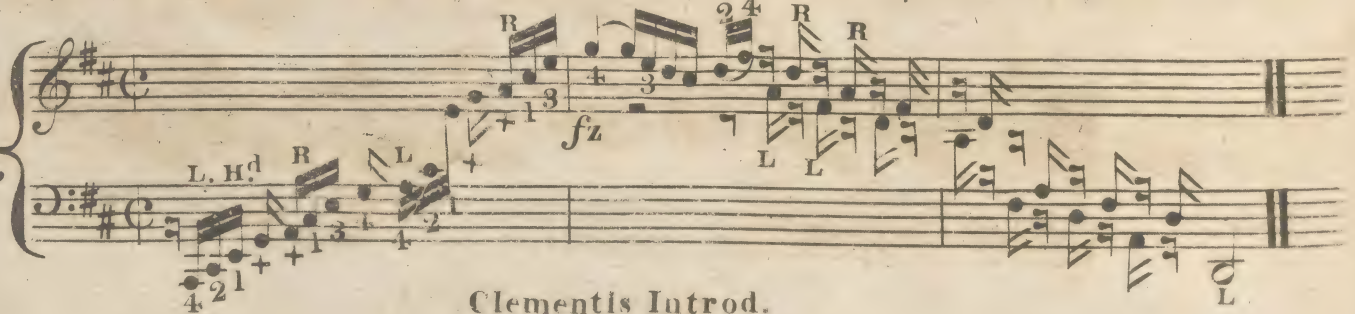
Welsh Air,
adapt^d by M. C.
MODERATO.

In E minor



PRELUDE

in D major;
by M. C.



A favorite Spanish
Air, arranged as a
Rondo by Steibelt.

[illegible]

A musical score for a two-part setting of 'The Rose Tree'. The score is written on two staves, both in G major (one sharp) and 2/4 time. The upper staff features a melody with many beamed eighth and sixteenth notes, and is accompanied by a series of numbers (1, 4, 1, 4, 3, 4, 2) and plus signs (+) above the notes. The lower staff provides a harmonic accompaniment with chords and moving lines, also marked with numbers (3, 1, 3, 2, 1, 2, 3, 2) and plus signs. The piece concludes with a double bar line and a 'Coda' symbol.

Musical score for "L'Allegretto" by Franz Schubert, Op. 33, No. 3. The score is in G major and 3/4 time. It features a treble and bass staff. The treble staff has a complex melody with many slurs and fingerings. The bass staff has a simpler accompaniment. The piece ends with a "smorzando" marking and a final chord.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in treble clef and key of D major (indicated by two sharps). The top staff features a complex melody with many beamed sixteenth and thirty-second notes, creating a rapid, flowing line. The bottom staff provides a harmonic accompaniment with chords and moving lines. A "ped" (pedal) marking is present in the middle of the bottom staff, indicating a sustained pedal point. The piece concludes with a double bar line and repeat dots.

PRELUDE
in B flat
major,
by M. C.

Clementis Introd.

LESSON XXVIII

LINDOR

an AIR, adap^d
by M. Clementi.

Allegretto

LESSON XXIX

MINUET & TRIO
by MOZART

a tempo di ballo

LESSON XXX

TRIO

Clementi's Introd:

37

fz

MIN. D.C.

LESSON XXXI

GAVOTTA in OTHO
by HANDEL.

1 4 4 3 2 1 + 3 1 2 1 + 2 + 2 4 3 + 1 3 2 3 1 4

4 1 2 4 1 + 1 2 + 2 1 2 3 2

[illegible]

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, Treble and Bass, in G major (one sharp) and 4/4 time. The piece is marked "Allegretto" and consists of 16 measures. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 above or below notes. The score is a reproduction of a manuscript, showing some ink bleed-through and handwritten annotations.

[illegible]

Clementis Introd:

LESSON XXXII.

THEMA with Var.^s

by J. Woelfl.

PRESTO

First system of musical notation for Lesson XXXII. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music begins with a piano (p) dynamic and includes various fingerings and slurs. It transitions to fortissimo (ff) and back to piano (p). The system ends with a repeat sign.

Second system of musical notation. It continues the piece with a fortissimo (f) dynamic. It includes a section marked 'BIS' and a first variation labeled 'VAR: I.'. The notation features complex fingerings and slurs across both staves.

Third system of musical notation. It continues the piece with a fortissimo (ff) dynamic. The notation includes various fingerings and slurs, with a repeat sign at the end of the system.

Fourth system of musical notation. It continues the piece with a fortissimo (ff) dynamic. The notation includes various fingerings and slurs, with a repeat sign at the end of the system.

Fifth system of musical notation. It includes a section marked 'loco' and a second variation labeled 'VAR: II.'. The notation features complex fingerings and slurs across both staves.

Sixth system of musical notation. It continues the piece with a fortissimo (ff) dynamic. The notation includes various fingerings and slurs, with a repeat sign at the end of the system.

Clementis Introd.

*Louise
Cooper
Louis
Cooper
Lucy
Cooper*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a key signature of one sharp (F#) and a time signature of 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The piece is divided into sections by repeat signs and includes fingerings and articulations. The title "The Rose Tree" is written in a decorative font at the top right of the page.

8va

p *ff* *p* *cres* *f* *mezzo*

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, treble and bass, with a large brace on the left. The key signature is one flat (B-flat). The tempo/mood is marked "loco". The score includes various musical notations, including notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. The notation includes many notes, some with fingerings (e.g., 1, 2, 3, 4) and some with plus signs (+). The score ends with a double bar line and repeat dots.

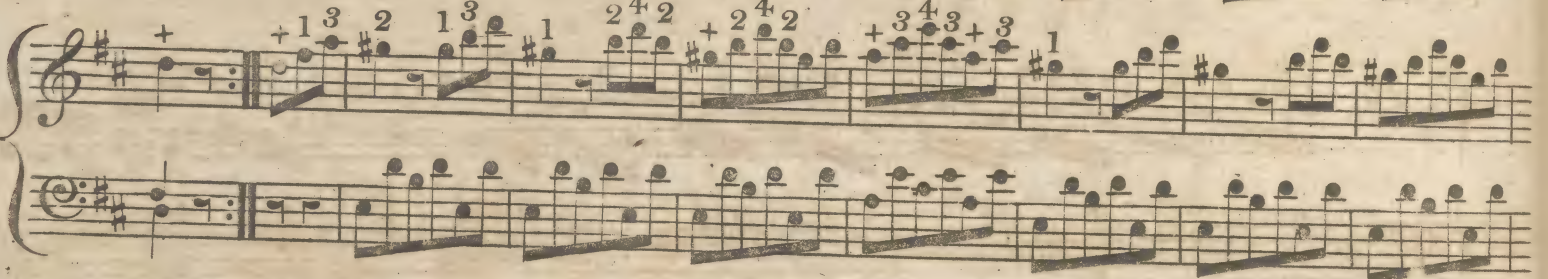
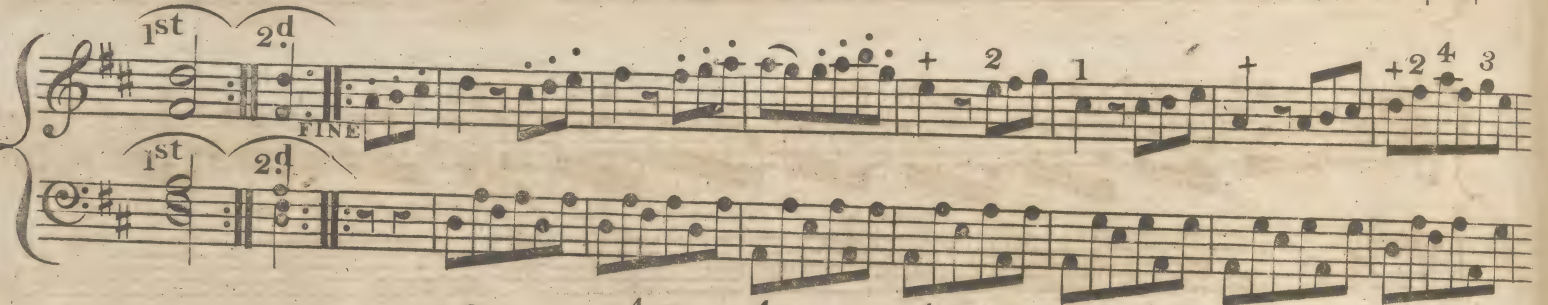
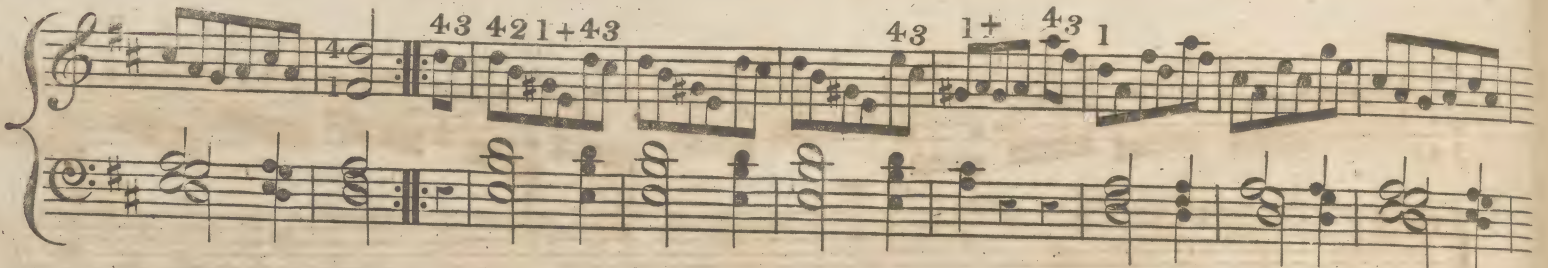
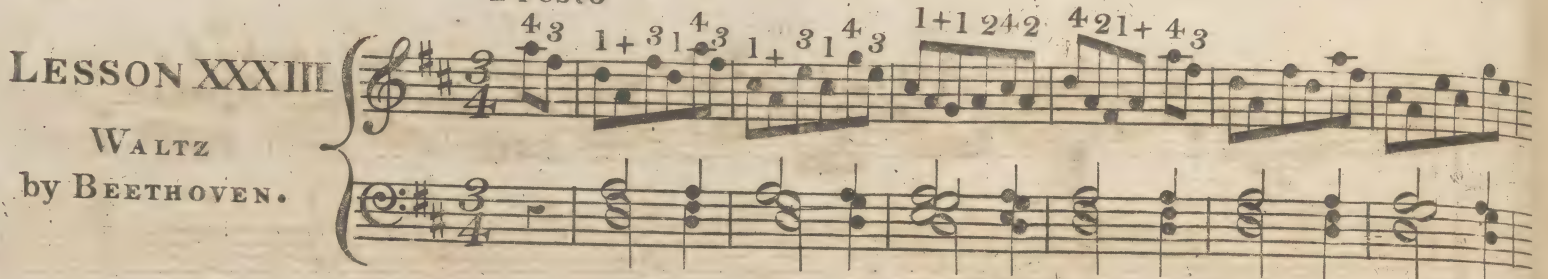
Clementis Introd.

Presto

LESSON XXXIII

WALTZ

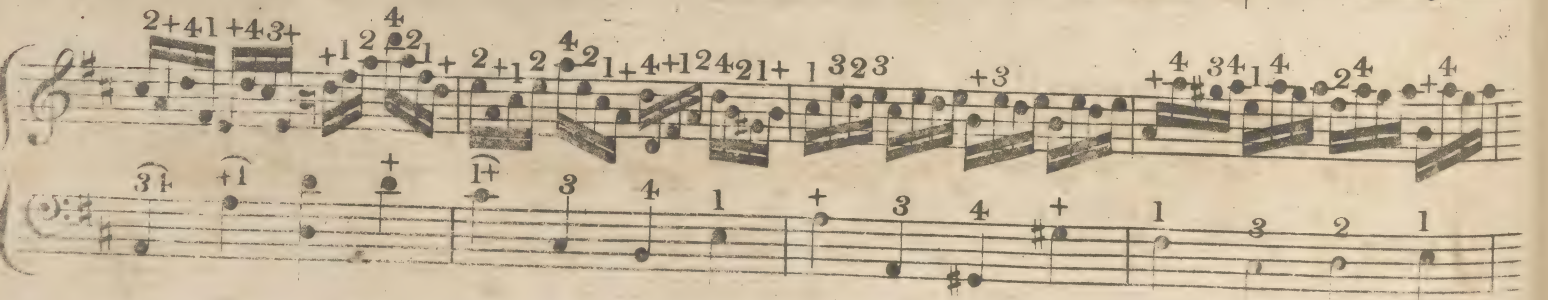
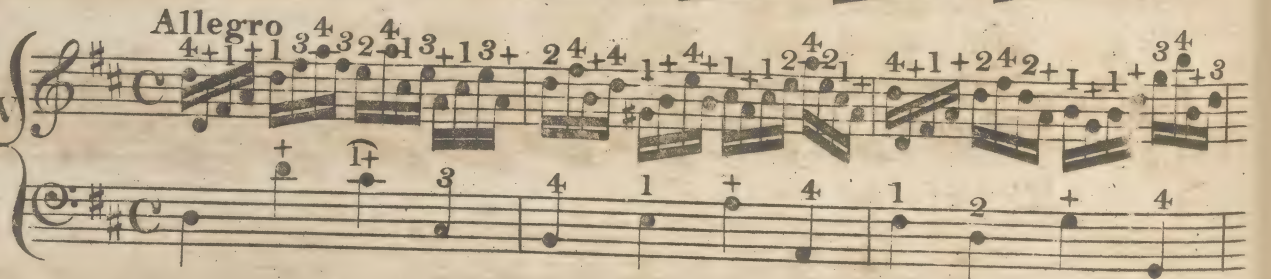
by BEETHOVEN.



LESSON XXXIV

by CORELLI.

Allegro



Clementis Introd:

41

Clementis Introd:

Allegro

LESSON XXXV

GAVOTTA

by CORELLI.

adapted by M. C.

N.B. The last note of the bass in the 1st part must be played with the thumb the 2^d time on account of the first note of the 2^d part

LESSON XXXVI.

MINUET in

ARIADNE

by HANDEL.

Fine

Segue

Clementis Introd:

LESSON XXXVIII.

AN IRISH AIR

adapted by

J. B. Cramer.

mez

dolce

loco

loco

dolce

R.H.^d

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff includes slurs and ties, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation. The treble staff includes fingerings (1, 2, 3, 4) and a 'loco' marking. The bass staff has a 'cres' (crescendo) marking. The system concludes with a 'gva' (grave) marking.

Third system of musical notation. The treble staff features a 'p' (piano) dynamic marking. The bass staff continues the accompaniment with various note values and rests.

Fourth system of musical notation. The treble staff includes a 'p' (piano) dynamic marking. The system shows a continuation of the melodic and harmonic development.

Fifth system of musical notation. The treble staff includes fingerings (3 2 1, 2, 4 3 2, 1) and a 'ten' (tenuto) marking. The bass staff has a 'più forte' (pizzicato) marking. The system ends with a 'smorz' (smorzando) marking.

Sixth system of musical notation. The treble staff includes fingerings (1 3, 2 4 1 3 1 3, 2 4) and a 'loco' marking. The bass staff continues the accompaniment.

Seventh system of musical notation. The treble staff includes fingerings (3 2 3, 4 2 1) and a 'loco' marking. The bass staff includes fingerings (2 1, 1, 3, 1, 2, 1, 1, 1). The system concludes with a 'gva' (grave) marking.

LESSON XXXIX.

A FAVORITE IRISH

MELODY

adapted by J.B. Cramer

ALLEGRETTO.

The musical score is written for a grand staff (treble and bass clef) in G major (one sharp) and 6/8 time. The tempo is marked 'ALLEGRETTO.' The piece begins with a 'mezzo' (mez) dynamic. The first system includes fingerings (4, 2, 4, 3, 2, 1, 2, 4, 2, 3, 1) and a '4 1+ 4+1 4 1 2' sequence. The second system has a '1 4 2' sequence. The third system features a '2 + 4 2 3 1' sequence. The fourth system includes a 'p' (piano) marking and a 'cres' (crescendo) marking. The fifth system starts with a 'f' (forte) marking and includes a '4 1+1 2 4 3 1' sequence. The sixth system has a '2 1' sequence. The seventh system concludes with a '3 2 1+3 1' sequence and a double bar line with a repeat sign.

Clementis Introd.

LESSON XL.

GOD SAVE
THE KING
with Variations
by Bomtempo.

f 1st 2^d

f 1st 2^d

VAR. I. *con espressione* *p*

p

p

1st 2^d

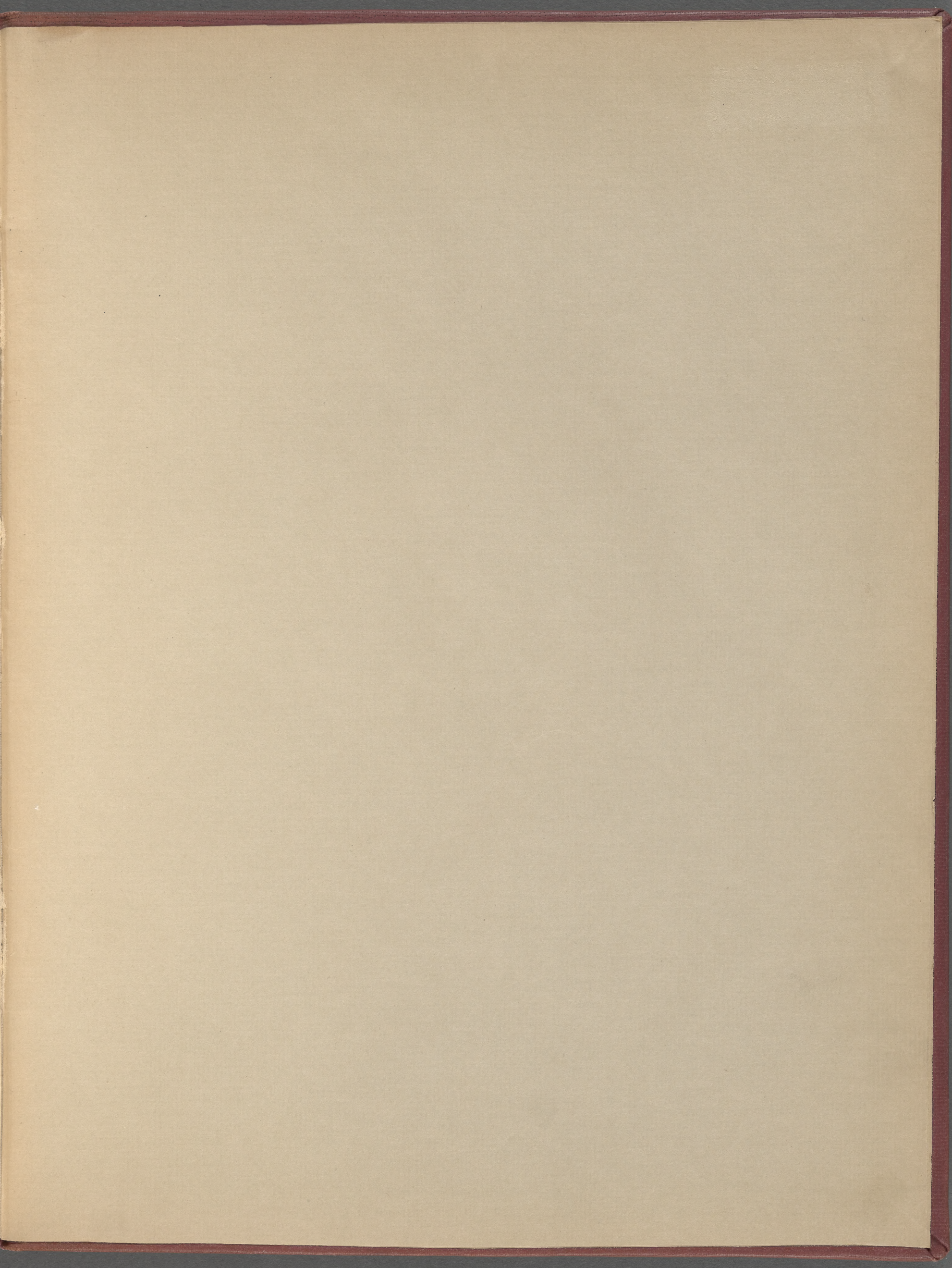
VAR. II.

The musical score for Variation II is written for piano in 3/4 time. It consists of seven systems of music, each with a treble and bass staff. The piece is marked with various dynamics including *f* (forte), *p* (piano), and *fp* (fortissimo piano). Fingerings are indicated by numbers 1-4 above the notes. The score includes first and second endings, marked '1st' and '2^d'. The key signature has one sharp (F#). The piece concludes with a double bar line.

To this Volume is annexed an Appendix, containing Preludes, Exercises, National Airs, Variations and other pleasing and instructive pieces: the whole arranged and fingered by M. Clementi.

Clementi's Introd:





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